

Wiltshire Guild Spinners Weavers and Dyers



Newsletter March 2014



Message from the Committee

Please could you alter your programme for the April Meeting - Skills day, the third Saturday, falls on Easter Saturday so we are changing it for the following week 26th April, I hope this is going to be a better day for most of us.

Letter from the Editors



As we write this *Letter from the Editors* we are beginning to see just one or two glimpses of the sun which seems to have been away for so long. We hope that those of you who have livestock to care for have fared well in this extraordinarily wet winter. Perhaps the soil will have benefited from the good soaking and will produce some lovely plants for dyeing this season!

We hope there is a lot in this newsletter to inspire you. It's going to be a busy and fun year celebrating our 50th Anniversary and so there are some appeals for help, fundraising and activities to participate in. Please do also continue to let us have any snippets of information, reviews of books, exhibitions or new venues you think everyone would be interested in.

Deadline for the next newsletter will be around the end of May so do pass on anything you'd like to share.

Harriette and Julia

(The illustration on the front cover is an Estonian 1 Kroon (crown) coin from 1934 depicting a Viking ship. The coin is to remind everyone of the current fund raising project for the Estonian exchange visit. If you are planning a trip to Estonia then Euros should be your currency of choice nowadays.)

Treasurer's notes

The Soup day at guild was very successful: we raised a total of £102.13. Well done to our wonderful soup makers Dawn Thompson, Auli Part and Jackie Pohnert. Any other ideas for making money will be gratefully received.

Please would all members note that the Anniversary party will now be held on Saturday the 14th of June. This is to avoid clashing with the annual activities taking place in the village, and to allow enough time for the decorating, repairs and placement of the stair lift before the big day.

The annual Exhibition venue is now booked, in Castle Coombe, it is a very large hall in a beautiful and popular village, very definitely on the tourist track so please make lots and lots of items to go on show or to be sold, more details to follow at a later date.

Terri

Cloth Road 2014, 2 May until 9 May



We are opening the Studios for the Cloth Road again this year. This is an opportunity for the general public to come and see what we do, inspire them to take up our crafts and maybe join us.

We did this in 2012 and in the light of that experience we have simplified the programme. We will not be selling anything as we have our Exhibition and Sale in August and we will not be open for such a long time. We will only do one weekend and we will be open from 11.00pm until 3.30pm.

We are asking people to come and “have a go” so we need each of our groups: weaving, spinning, patchwork, knitting etc to be demonstrating what they do and also if possible to have something small for people to try. I would be grateful if each group could get together and sort out who could do what and when. We need at least two people doing each craft and the earlier we all think about it the better. If you can commit to some dates please let me know. I’m sure I shall be around chasing everyone before long. Can each group also think about putting on a small display of their work?

Your help as always is much appreciated.

Lesley

Estonian exchange visitors.



Around 10 years ago Auli Part made a trip to Tallinn to visit relatives; whilst she was there she went into their weaving studios and met Kristal, who was running the classes.

After arriving home she spoke about her meeting and said would it not be wonderful if we had some exchange visits, so six members of the Tallinn workshop came to visit and it proved very successful: we had some busy days out with our visitors, and we all enjoyed the experience.

A few years later we had a fabulous week in Estonia being treated like VIPs, staying with the families was good to see how they live, we learned what life is like now they are not ruled by Russia and they are free to travel and move around as they like. The roads and some of the infrastructure are greatly improved in and between the larger towns.

We have now invited them back to join in our celebration in May 2014 so we will need some five host families to look after them, also we would like some suggestions as what to do in our days out. We will obviously be using our studios to have days sharing techniques, Kadi has a new invention; a weaving read and would like to do a presentation describing it to us. We have met up with Kadi three times when visiting Tallinn, she took John and me around each time. We have also visited her studios and met some of her colleagues.

We do have some wall hangings in studio 2 which they brought with them last time they visited, and Hazel has made a few updates to the display. If anyone has any ideas for gifts for them to take home please come and tell me.

We are in the process of fund raising for the visit so if you have any ideas please tell one of the committee.

Val.

Some handy Estonian phrases – Thank you Auli!	
Hello	Tere
Goodbye	hüvasti
Good morning	tere hommikust
Good evening	tere õhtust
Good night	head ööd
How are you?	Kuidas sul läheb?
Welcome to Steeple Ashton	Tere tulemast torn Ashton
Welcome	teretulnud
Would you like a drink?	Tahate midagi juua?
Would you like some coffee?	Kas sa tahad kohvi?
Would you like some tea?	Kas teed soovid?
Would you like some water?	Tahate vett?
please	palun
coffee please	kohvik palun
tea please	tee palun
water please	vee palun
thank you (informal)	aitäh (mitteametlik)
thank you (formal)	aitäh (ametlik) magasid hästi?
did you sleep well?	magasid hästi
what would you like to eat?	Mida sa tahaksid süüa?
Cereal	teravili
Toast	röstsai
Vegetarian	taimetoitlane
Do you have any allergies?	Kas teil on allergia?
Those are the toilets	Need on tualetid
My name is	Minu nimi on
No	Ei
Yes	Jha

My weaving journey

Sandie Roche



Sandie, a local weaver and textile teacher, based in Bradford-on-Avon, was our speaker for the January Guild meeting. She began by explaining that when she was 14 years old she had the opportunity to try a loom out at school and produced a piece of fabric in white wool which she later discovered on the arm of the chair her mother sat in towards the end of her life and which she used to stroke as if for comfort. Sandie's mother was an artist, potter and needlewoman, who brought up Sandie and her sister(s) on her own. It seems that her upbringing instilled a strong creative sense and ability to appreciate colour and texture in all the family.

Although Sandie's school encouraged her towards academic subjects she insisted that she wanted to do Weaving A level, which was then available. However the teacher was due to retire after the first year of the course but Sandie studied with her anyway and later went on to gain a City and Guilds qualification in Dress Design and then to train as a textile teacher with the Froebel Institute in Roehampton.

Working as a teacher in London she continued to pursue her need to weave by working in the Handweaver's Studio in the mid-70s in exchange for receiving their training.

Initially, Sandie explained, she made cloth and T-shaped garments (which were then quite trendy!) which she sold to earn her living, but this need to make garments for sale, she fears, may have cramped her more adventurous creativity. As the years progressed Sandie turned to making rugs. Her first one took her three days to weave and was not really planned. When finished she realised that she had actually made three rugs in one as the weaving varied on each of the three days it took to create! Since then she has learned to plan her projects and she showed us some of her organised and colourful notebooks.

Sandie now makes rugs, silk scarves and blankets – she loves colour but is less interested in complex weaves. Over the years she has moved, almost always with her loom in tow, but for one period of two years when her family was based in Southampton she had no space for a loom. As soon as she could she reinstalled a loom in her household – in the bedroom! She was particularly impressed by our well-equipped weaving studio, recalling her time teaching at Hendon College as the last time she had seen so many looms in use in one place. Sandie briefly described her life: teaching in London, taking time out for 4 months with her husband to travel in South America, fitting work and weaving around the arrival of children, after living in Southampton moving to Box and later to Bradford-on-Avon where she now teaches a regular class of six students creates work for sale and takes commissions.

She lamented the increasing difficulty in obtaining good yarns since the demise of both Wilton and Axminster carpet producers in the country and fondly remembered when she used to be able to obtain yarn from them as well as often made a yarn buying road trip north to Texere yarns in Bradford, McAndrews in Halifax and then a mill in Galashiels in the Scottish borders and back home, starting with an empty car and returning with it overflowing with good yarns. For twenty years she sold at various national shows but more recently has restricted herself to events nearer home.

Sandie explained that her sense of colour was always strong and her advice for finding the colours you want to use in your work is to take photos, sketch if you can and consider layers of colours, look at reflections and light and consider taking pictures as seasons go by to experience the changes and graduations then look how the great 20th century artists used colour to confirm your thoughts.

One of the questions Sandie was asked was how she learnt to handle handwoven fabrics? She explained that she was, perhaps, quite cavalier but felt it was just like handling any tweed. Whilst she had trained as a dressmaker she explained that when her sister moved to Munich she decided to visit her for three months ... this became a visit of eighteen months as she taught and worked there!

One of her rugs she described as corduroy and was asked to describe how this was made ... even I understood! I think she'd be a wonderful teacher and has a lifetime of experience to share.

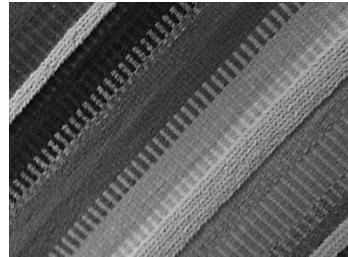
Her creativity continues down the family with her daughter doing a degree in Digital Art and Moving Image and an MA in Animation, now working for the Guardian and running her own business and website: www.rosieroche.co.uk.

Unfortunately I had to leave straight after her talk (Wassailing to organise!) but I have spoken to her since and she says: *I don't have a website I'm afraid, but will keep the Guild informed of any courses that I run in the future. I do have a weekly class which runs mostly from October to March with a few days in the summer. If I have enough people (5/6) I would run a weekend tapestry and rag weaving beginner's course. I am happy for people to email or ring me if they are interested.*

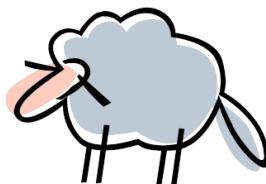
Sandie Roche: 01225 867284 / 07753 612627

email: sandieroche_uk@yahoo.com

Harriette



Creative Felting 2014 at The Textile Studios



Monday, 7th April - Bags

Saturday, 4th October – Nuno Felt scarves

Monday, 10th November – Christmas presents and cards
10.00am - 4.00pm.

Full Guild Members £5.00, plus materials

Others £15.00, plus materials

To book a place or for more information;

Contact Lesley;

Telephone; 01985 845042, or

Email; lesleygreaves52@hotmail.com

FLEECE SELECTION DAY at Kingway Barn Farm

We are holding a fleece selection day in early May for those who would like to see, feel and pick their fleeces before the ewes are shorn.

The date will be either the weekend of 26th and 27th April, we will select the date by majority of bookings, so please state your preference.



Various coloured - Bleu du Maine Ewes

The ewes are due to lamb in May so we may have to divert operations if one of the girls produces in our midst!

Tea, coffee and sandwiches will be offered to those who book a place. Or bring a picnic. The day will start at 11.30 – ‘till after lunch.

I have a variety of older raw fleeces left over from previous years. These are available at reduced prices to anyone who would like to make rugs/bags.

Just phone for a convenient time to call over.

If you are interested please either email or phone me stating which date would be good for you, and how many will be coming in your party. Majority will rule!
grororke@tiscali.co.uk or 01666 838052 or 07770 469 380

Kingway Barn Farm, Corston, Malmesbury, SN16 0HW

Gill

Eds...Notes from the Blue du Maine Society website;

“The Bleu du Maine originated in the 19th century in western France in the Maine-et-Loire, Mayenne and Sarthe regions. It was developed from crossing of Leicester Longwool and Wensleydale which were imported during a period from 1855 to 1880 with the now extinct Choletais breed.

The ewes produce excellent fleeces up to 9kg in weight, of uniform quality and fibre length, very soft to handle and quite free from kemp and grey fibre. The fleece would be expected to attract a premium and is much sought after by hand spinners.”

A good day out collecting Black Welsh Mountain Fleece

Earlier last year I was short of fleece to spin, having missed the Fleece Sale and I was kindly given three different smallish bags of fleece by a generous member of our guild to try. I really enjoyed spinning the Black Welsh Mountain and Harriette gave me the name of the lovely lady in Oxford who keeps prize winning Black Welsh Mountain Sheep from which that sample came from.

We emailed each other and on one of our wettest early November days my husband Peter and I went to her farm, on route to my daughter's and chose a lovely fleece from her wonderful supply of first clip fleeces. They were kept in a lovely barn with boxes of carefully wrapped apples alongside. We were so impressed with the sheep and the care they obviously take of them. We took a photo of her and with a spinning wheel she has acquired and I believe Harriette has taught her how to spin. I am at present on the Weaving Course with Jackie but look forward to starting to spin and use the fleece. I just love the rich dark colour of the fleece with a hint of rust from the sun. (No sun around that day though). I do hope to see them on a lovely day next time and whatever I make with the fleece will bring back some lovely memories. So much better than buying yarn off the shelf I think.

Carol Lord

Eds. Thank you Carol we look forward to seeing the finished work!



Julie and Jane have a large flock of pedigree prize winning Black Welsh Mountain sheep on Otmoor near Oxford. Their fleece is lovely and can be posted to you.

*Contact Julie on
hillendfarmnoke@gmail.com or
01865 372056
Hill End Farm,
Oxford OX3 9TX*

*(They provided the recipe in the
December 2013 newsletter)*

Musee de la Mode, Albi

Once again my husband and I were visiting our French family last autumn. On 3rd November, after a quiet but exhilarating walk along a tributary of the Tarn into Albi we emerged up a steep flight of beautifully restored steps near the Pont Vieux (Old Bridge) into the rue de la Souque and came up just by the covered market, the extraordinary Cathedral de Ste Cecile and the Toulouse Lautrec Museum to find the Musee de la Mode (Fashion Museum).

The owner, Dominique Miraille, has owned it for about twelve years and gradually restored enough so that he could get permission to turn it into a museum to display his wonderful collection of vintage garments, accessories, paintings, magazines and prints.

The house itself is fascinating with a cellar floor dating back to Roman times and beautiful vaulted walls and ceiling. It once housed nuns who served the nearby cathedral but he had bought it from owners who had been afraid of restoring the building because they feared that walls or

ceilings might fall in! After removing numerous layers of gaudy paint from the first floor ceiling he discovered lovely rustic painted eglantine roses. Apparently, these are an important local symbol and to this day property owners in the nearby “bastide” town of Cordes are encouraged to continue the ancient tradition of growing them in their gardens.



The displays were immaculately presented, well labelled and both interesting and evocative. My husband went into raptures about one sixties dress which reminded him of an old girlfriend he hadn't thought about for years!

Mr Miraille explained that because he had so many pieces and people were now approaching him to donate items to ensure they were preserved for posterity this year's exhibition was to honour the donors. There were dresses from 1750 onwards but the largest group was a collection of Chanel, Balmain, Courreges and Dior belonging to the late wife of an accessory designer whose husband often used to just buy her an impromptu new dress for a special occasion. When her now 50 year old son saw the display he was shocked at how plump she must have been in one particular outfit as she'd always been very trim. Mr Miraille had to explain to him that, after checking the invitations, press cuttings and receipts which came with the collection, it was clear that she was actually seven months pregnant with that very son at the time!

This exhibition is fascinating and includes a dress in fabric designed by Picasso, lovely handmade children's dresses and immaculate accessories to match many of the outfits. Although we've been visiting this area for over twenty years it was wonderful to come upon a new attraction and I'm already looking forward to our visits next year.

<http://www.musee-mode.com/pages/collections.html>

€6.00 entrance



The next exhibition will be "Pattes de velours" literally "Velvet paws", but this is the description of a cat playing with its claws withdrawn!

April 1 to December 28, 2014.

Everything will be made of velvet in all its forms (embroidered, engraved, velvet cloth) the pieces will be from the 18th century to the late 1970s.

Harriette.

Eds. Thank you sharing this Harriette! We are especially lucky that you have the language skills to be able to tell us the story behind the exhibits

“Moving On” Spinning Course.

Led by Rosemary Speller, with help from Jeanne Laurence.

Learning how to spin long-draw was top of the list for our first meeting on 5th October. Before we could even attempt this, it was essential we could all produce perfectly formed rolags, so Rosemary took us back to the beginning and showed us her way of hand carding fleece. I think most of us were surprised at how much we had forgotten about this vital part of spinning, and were shocked at the number of bad habits that had accumulated over the years. Rosemary’s heart must have sunk watching the results of our first attempts. After an hour (and two of us with bleeding hands), Rosemary decided we had better stop and move on. She demonstrated the **long-draw** technique, which involves building up the twist, then having the confidence to draw back a section of the rolag, and stretch the yarn evenly before letting the flyer pull the yarn in. I think this technique was new to all of us and practice will definitely be needed. At the end of this session we were given two small bags of Hampshire fleece: one with a four inch staple, and the other only an inch or two long. Our “homework” was to card rolags, spin these using the long-draw method, and then ply the yarn. I think we all went away from this first session feeling that our spinning was going to “move on”.

After this, we were given some beautiful, long-stapled Kent (Romney) fleece in order to practice **worsted** spinning from the lock. A tip here was to rotate the drafting hand **in** as the fibres are drafted out, then **up** to the starting position again. The other hand rotates in a similar way to smooth the twist into the yarn. I found this very helpful as it seemed to keep the fibres in the hand in a more orderly fashion. The shiny, smooth yarn created from this fleece was incredibly different to the elastic, airy long-draw Hampshire fleece.



(The Romney’s fleece is lustrous; it hangs in separate locks, with minimal cross fibres between the locks. It is also high yielding and easily spun. There is a range in natural colour from a brilliant pearl-white through the silvers, oatmeal, and browns to black. Romney’s fleece is also known as “the hand spinner’s favourite.”)



Week two we all had “fun” on the **great wheel**. The long-draw technique is required for this. I found getting started particularly tricky as you need one hand to turn the wheel, a second to hold the rolag and a third hand to hold the lead thread! Working in pairs was a good solution to this problem.

We also experimented with spinning fibres around a **core thread**. Using a shop-bought core thread, with fleece spun around it, seems to be a good way of making a yarn strong enough for weaving. You can also play with interesting colours and fibres, yet still include an element of hand spinning

Week three was all about **novelty yarns**. Once again Rosemary pointed out that it is not “cheating” to use a shop-bought yarn. She showed us a rather ordinary looking blue yarn that had been plied 9 (or was it 12?) times to make a beautifully soft, bulky yarn, far more interesting to the touch and the eye than the original. We were encouraged to experiment with different combinations of **Z and S** yarns and also create loops, bumps and lumps on purpose for a change. We also looked a little more closely at our spinning wheels and counted the number of **twists per rotation**. How many of us just stick to the same whorl size out of habit? I imagine quite a few of us. By changing to a smaller whorl for worsted spinning that needs a high twist (hopefully for weaving with), I am pretty sure my spinning became faster because I didn’t have to wait as long (or pedal faster) for the twist to build up.

Week four we had a go at **blending** fibres. Mixing rich coloured merino tops with super shiny silk produced a particularly lovely yarn. We mixed the fibres on hand carders forming a “sandwich” with the silk in the middle. We also looked at a variety of more unusual fibres including camel, tencel, rame, mohair, silk caps and cotton. The camel hair was surprisingly soft, but with a staple as short as cotton. Before deciding to blend fibres Rosemary stressed the importance of thinking about the properties of each yarn. Can one be used to add strength (e.g. silk) or softness, or lustre, also we need to consider how the fibres will behave when washed.

Rosemary also showed us how to replace a **drive-band** by looping the two ends (see photo), then wrapping yarn around the ends to secure, starting from the centre. This should form a neat, flat join. (*Please don't look at my wheel, unless you want to see an example of an untidy, bulky knot!*).

Navajo plying was also covered this week. This is a 3-ply chained yarn which I find very useful for small oddments where there is not enough to bother splitting between two spools. It can be a little tricky controlling the amount of twist as the hands need to manipulate the yarn quickly whilst the feet pedal slowly. The photo shows Rosemary about to pull her first strand of yarn through the loop ready for twisting. Rosemary also demonstrated spinning locks of fleece **from the fold**. I was surprised to find the yarn was drafted from the knuckle as I have seen this technique before with the yarn being drafted from the point of the finger. This is something I must get around to trying soon.



We finished our session looking at some of Jean's incredible hand-dyed, hand-spun, hand-woven textiles. Two throws had been dyed in similar colours and woven in a similar pattern, but one had a lustrous, shiny look with a flatter feel (worsted spun yarn) and the other had a duller look, but was much softer and warmer to the touch (long-draw spinning). We were also impressed with her space-dyeing using a dirty fleece in order to save time washing the fleece twice. (This could make an excellent subject for a future dyeing day!!)

Thank you Rosemary and Jeanne for sharing your knowledge and expertise.

We have all enjoyed the course and highly recommend it to others. Many topics were covered, and you have given us lots of “food for thought”. All we need now is time to practise our new skills and techniques.

Our final piece of “homework”

WILL I HAVE ENOUGH YARN?

Decide on an object and pattern. It can be knitted, crocheted or woven
Decide on yarn to make and therefore fleece, and any additions or colour
you want to use.

Make suitable yarn and wash ready for use

Use a niddy-noddy to measure yardage.

Make sample 4" x 4", or more if pattern requires

Weigh sample and estimate yarn requirement to complete the object.

Please keep notes of the experience. Make the object if time and desire
permits.

I would like to show your results at a Guild meeting, perhaps in March.

Happy Spinning.

Rosemary

Dawn

Eds. Thank you Dawn, for your resume of the course. We can see from your homework that you all worked very hard. We are all looking forward to seeing the finished pieces and watching your skills improve. We will be inspired to improve and try something new ourselves.

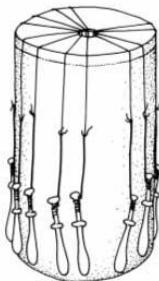
If anyone picks up an above mentioned niddy-noddy and puzzles where to start, this rhyme may help;

Niddy-noddy, niddy-noddy,
Two heads, one body,
'Tis one, 'taint one,
'Twill be one, bye and bye.
'Tis two, 'taint two,
'Twill be two, bye and bye



The illustration is Leonardo da Vinci's *Madonna of the Yarnwinder*

Aldbourne Braid Days 2014



We are a group of likeminded people who meet to braid, share ideas and learn new techniques. We welcome all levels of skill especially newcomers who may wish to try for the first time. We have Marudai (stool and disc), Takadai, Lucet, Inkle loom, Chinese Braiding, French knitting, Finger weaving, Finger Knitting and Twisted Cords. You of course may have something to share with us. We meet in the Memorial Hall, Aldbourne Wiltshire (close to Hungerford, Marlborough and Swindon). It will be £5 for the day to pay for the hall and include tea, coffee, soft drinks and homemade cakes. You will need to bring a packed lunch. You will be assured of a warm welcome, bring a friend if you would rather not come alone.

Future dates (10am-4pm, all Sundays)

13th April, 8th June, 10th August, 12th October and 14th December

Please contact Sally for directions and for me to keep an eye on numbers.
01672 540376 aldbournebraids@btinternet.com

Also check the Braid Society website:

<http://thebraidsociety.wildapricot.org/> for more info on Braids and other *Come and Try* days.

Hope to see you for a relaxing day.

Sally Shepherd and Rosie Price

Directions – Memorial Hall Oxford Street, Aldbourne, Wilts.

From SWINDON take the B4192 to Aldbourne. After you enter the village follow the road and you will go round a left hand bend. As you pass the pond turn left at the bus shelter and follow the road round, the Memorial Hall is on the right just after you pass the Co-op. Parking is two minutes away in the centre of the village.

From MARLBOROUGH, take the A346 to Swindon, go through Ogbourne St Andrew and take the minor road on the left to Aldbourne via Ogbourne St George. After a few miles you will approach Aldbourne where the road comes to a T junction by the Post Office, turn left here then immediately right onto the B4192. Follow directions above.

From HUNTERFORD, take the B4192 to Swindon. After you enter the village you will go over a mini roundabout, a few yards after this will be a turning on your right (at the bus shelter) , the Memorial Hall is on the right just after you pass the Co-op. Parking two minutes away in the centre of the village.

Notices



Lesley is organising **The Cloth Road: weekend of 3/4 May and the following week to Friday 9 May**. Cut the commitment, no selling, daily 11.00am to 3.30pm with lots of have-a-go activities as people come in and see people doing things.

Please contact Lesley to offer help or a presence on the day.

Rosemary is planning another **Beginners Spinning Course** for 6 weeks beginning in March (date not set yet).
Contact Rosemary for more info.



In addition to the *What's On* list on page 23, these two local events are essential days out in 2014!

March 22nd 2014 to November 2014

The Colourful World of Kaffe Fassett at

The American Museum, Claverton Down, Bath BA2 7BD. Also check the day courses in back strap weaving, crazy patchwork and braided rag rugs bags during April. If you are brave enough to join the crowds on 18th April (Easter) then you can discover the yarn bombing trail round the gardens.

For more details call 01225 460503 or see <http://americanmuseum.org/>

February 1st to May 31st Patchwork and Quilting Exhibition at the Radstock Museum Waterloo Road Radstock BA3 3EP

For more details call 01761 437722 or see

<http://www.radstockmuseum.co.uk/events.html>

This exhibition should be really fantastic and well worth a visit.

Discounts for anyone lucky enough to be eligible for a BANES Discovery Card apply to both venues.

THREADED STORIES

29 November 2013 - 18 January 2014

Stephen Friedman Gallery, No. 11 & 25-28 Old Burlington Street, London W1S 3AN

Mary Tagg on +44 (0) 20 7494 1434, mary@stephenfriedman.com

Threaded Stories took place in both gallery spaces. The exhibition brought together the work of six international artists who incorporate threaded material in their multidisciplinary practices: Tonico Lemos Auad, Mark Barrow, Geta Brătescu, Sheila Hicks, Ruth Laskey and Fred Sandback.

I visited this exhibition when I made one of my London forays to visit family and have a cultural feast (National Gallery: Art in Vienna; Royal Academy: Australia; Ukulele Orchestra concert; V&A: Chinese painting; Tate Modern: Paul Klee; and this gallery in two days – very sore feet afterwards!). I have taken some of this review from the gallery's own description, with personal comments added ...

Presenting both historical and contemporary artists, 'Threaded Stories' offers insight into different generations of artists working across the traditions of Minimalism and domestic craft.

Though Romanian artist Geta Brătescu (b. 1926), American artist Sheila Hicks (b. 1934) and Brazilian artist Tonico Lemos Auad (b. 1968) use different methods in creating their work, they are united in their attention to texture and process through the manipulation of fibre and thread.

A selection of works from Geta Brătescu's 'Vestigii' (Vestiges) series of 1978 feature patches of scrap fabric layered to form a textured collage. Brătescu's work blurs the lines between art and the everyday, enhanced by her focus on the process and production of art and the linking of her upbringing in Communist Romania. I found these rather dated and messy but acknowledge they were "of their time".

Based in London but Brazilian born, Tonico Lemos Auad's inspiration is similarly found in the rituals and traditions of his native country.

Presented in the exhibition is a selection of the artist's linen collages and hanging fabric screens, inspired by the movement of sailboats across the river in his home town of Belém, North-East Brazil. A further work hangs from the ceiling and includes multiple elements of rope, delicate lace and hand-crafted linen. I loved his screens which were wonderfully translucent and evocative.

Sheila Hicks (born 1934) has been creating work for over half a century. 'Drunken Sailor' features a linen canvas marked in diagonal white lines, across which intertwined strands of cotton are bound together. Deep blues, purples and greens build out of the grid and into our space. Fascinating and very accomplished work.

Mark Barrow (b. 1982) and Ruth Laskey's (b. 1975) geometric and mathematical compositions complement the clean lines in the works by Fred Sandback (1943 - 2003) and offer a contrasting view to the more textured and lyrical works of Auad, Bratescu and Hicks.

Ruth Laskey(b 1975) has been crafting tapestries using a weaver's loom since leaving the California College of the Arts in 2005, after growing unhappy with the restrictive process of painting. By learning the method of weaving, Laskey embraces a direct involvement with her entire practice: she hand-dyes her own yarn, then interweaves it into the underlying geometric structure of the linen. The graduating colours in the exhibited 'Twill' series toy with our perception and present the conscious result of a meticulous study of the threaded medium. Lovely and intriguing to try to work out how this work was done.

I was less taken with Fred Sandback's (1943- 2003) threaded work (across corners, so I barely noticed it at first!). but I was intrigued by Mark Barrow's (b. 1982) labour intensive works. *Barrow paints onto linen hand-woven by his wife Sarah Parke, to create collaborative works featuring abstract inter-planar blocks of colour. As the planes of pigment cross each other, the flecks and intonations of the thread are exposed and adapt as we shift our gaze.* Trying to work out how he applies these tiny specks of paint made my mind boggle.

Definitely this is another gallery to add my list to visit when in London.

Harriette

Thank you Paula for telling us about this pattern which can be found on the blog on this link <http://alipyper.com/2012/12/03/free-danish-heart-crochet-pattern/>

Danish heart crochet pattern

Suggested Yarn and Crochet Hook Size

Fingering Weight 2.75mm hook

DK Weight 3.75mm hook

Worsted Weight 5.00mm hook

Gauge is not important for this project – just make sure that your crochet is nice and tight.

Adjust crochet hook size smaller if necessary.

US Crochet Terms

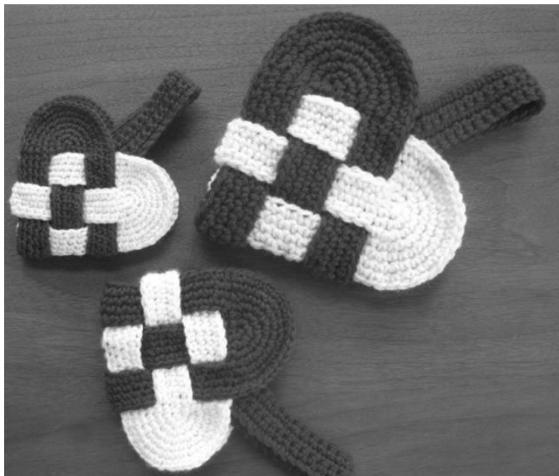
beg: beginning

ch(s): chain(s)

sc: single crochet

st: stitch

sl st: slip stitch



Make 2 Ovals – one in red, one in cream

Ch 30.

Round 1: Sc in 2nd ch from hook. Sc in the next 27 ch. 3 sc in the last ch.

Crocheting along the opposite side of the foundation ch, sc in the next 28 ch. 3 sc in the skipped ch from the beg. Sl st in beg sc.

Round 2: Ch 1. Sc in same st. Sc in the next 27 sc. 2 sc in the next 3 sc. Sc in the next 28 sc. 2 sc in the last 3 sc. Sl st in beg sc.

Round 3: Ch 1. Sc in same st. Ch 26. Taking care to not twist your chain, skip 26 sc and sc in next sc. (2 sc in next sc. Sc in next sc.) 3 times. Sc in next sc. Ch 26. Taking care to not twist your chain, skip 26 sc and sc in next sc. (2 sc in next sc. Sc in next sc.) 3 times. Sl st in beg sc.

Round 4: Ch 1. Sc in same st. Sc in the next 26 ch. Sc in the next sc. (Sc in the next 2 sc. 2 sc in the next sc.) 3 times. Sc in the next st. Sc in the next 26 ch. Sc in the next sc. (Sc in the next 2 sc. 2 sc in the next sc.) 3 times. Sl st in beg sc.

Round 5: Ch 1. Sc in same st. Sc in the next 27 sc. (2 sc in next sc. Sc in the next 3 sc.) 3 times. Sc in the next 28 sc. (2 sc in next sc. Sc in the next 3 sc.) 3 times. Sl st in beg sc.

Round 6: Ch 1. Sc in same st. Sc in the next 27 sc. (Sc in the next 2 sc. 2 sc in the next sc. Sc in the next 2 sc.) 3 times. Sc in the next 28 sc. (Sc in the next 2 sc. 2 sc in the next sc. Sc in the next 2 sc.) 3 times. Sl st in beg sc.

Round 7: Ch 1. Sc in the same st. Sc in the next 27 sc. (Sc in the next 5 sc. 2 sc in the next sc.) 3 times. Sc in the next 28 sc. (Sc in the next 5 sc. 2 sc in the next sc.) 3 times. Sl st in beg sc.

Leaving an 18" tail, break yarn and knot.

Make 1 Strap in Red

Leaving an 18" tail, ch 31.

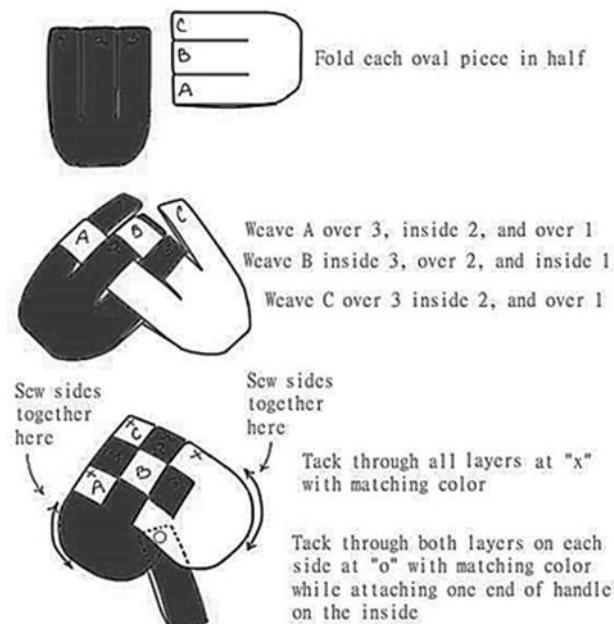
Row 1: Sc in 2nd ch from hook. Sc in each ch to end. (30 st)

Row 2 – 4: Ch 1, turn. Sc in each sc across to end. (30 st)

Leaving an 18" tail, cut yarn and knot.

Assembly

Making sure that the ending tails of yarn on the red and cream ovals are turned towards the outside, fold in half with right sides facing. Position ovals and weave them together using the following illustration as a guide. Use the tails of yarn to sew the heart together in the places indicated. Using the long tails on the strap, sew the strap on the inside of the heart to form a handle in the places indicated. Weave in ends.



What's on?

Ongoing; Fashion Rules: Dress from the collections of HM The Queen, Princess Margaret and Diana, Princess of Wales, Kensington Palace, London W8 4PX www.hrp.org.uk 020 3166 6000

31st Jan – 17 May: Artist Textiles: Picasso to Warhol. The history of 20th Century textiles, Fashion and Textile Museum, 83 Bermondsey St, London SE1 3XF 020 7407 8664 www.ftmlondon.org

10 May 2014: One day only 10.00am-4.00pm **Selvedge Fashion Fair:** The Octagon, Milsom Place, Bath BA1 1DG 020 8341 9721 www.selvedge.org. Tickets £2.50

Until 1 Jan 2015: Georgians: Dress for Polite Society, Fashion Museum, Assembly Rooms, Bath BA1 2QH 01225 477 789

www.museumofcostume.co.uk

25 Jan –10 May: Cabin Fever and Anglis Textile Works, Quilt Museum and Gallery, St Anthony's Hall, Peasholme Green, York YO1 7PW

www.quiltmuseum.org.uk 01904 613 242

7 March – November : Early to Bed, Early Welsh Quilts with Janet Bolton, The Welsh Quilt Centre, The Town Hall, High Street, Lampeter, Ceredigion SA48 7BB www.welshquilts.com 01570 422 088

Until 11 May: Henry Pool & Co Founder of Savile Row: **The Art of Bespoke Tailoring and Wool Cloth** – Co Durham. The Bowes Museum, Newgate, Barnard Castle, DL12 8NP www.thebowesmuseum.org.uk 01833 690606

26/27 April: Wonderwool Wales, Royal Welsh Showground, Llanelwedd, Builth Wells, Powys LD2 3SY www.wonderwoolwales.co.uk

27 April to 26 May: Spring Select, Stroud, Stroud International Textiles, GL5 4AF www.stroudinternationaltextiles.org.uk 01453 751056

15 May to 1 June: Yarns in the Cathedral, Norwich. **Guild of Spinners Weavers and Dyers National Exhibition** plus programme of talks and workshops. The Hostry, Norwich Cathedral and the Crypt, Norwich School, **24 May talk by Kaffe Fassett**, Weston Room, 1pm to book tickets check www.wsd.org.uk

27 to 28 June: Woolfest, Cockermouth, Mitchell's Lakeland Livestock Centre, Cumbria CA13 0QQ Fri 10-6, Sat 10-5, Admission £8. www.woolfest.co.uk

24 May: Highland Wool Festival, Dingwall Mart IV15 9TP. New event for 2014. Knitting competition - farm animal theme.

<http://www.highlandwoolfestival.co.uk/knitting-competition.html> Check this site for more information about the Festival.

5-7 September: Bristol Wool Fair – The Downs

<http://www.bristolwoolfair.co.uk/> keep checking the website for details

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